ARCHITECTVRE

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THE D. A. R. COMPETITION.

THE National Society of the Daughters of the American Revolution are proposing to erect a Memorial Building, in the city of Washington, on land belonging to them. For this they desire to obtain a design by means, in the first place, of an unpaid competition, open to all architects who are recommended by members of the society. In this competition only sketches will be required. These will be drawn in line only, and will be to the scale of sixteen feet to the inch, this being a reduction of scale from that stated in their programme last month. This will be followed by a second competition among the authors of the three best designs so submitted, each of whom will be paid $500.

The committee have invited Professor William R. Ware of New York, and General John M. Wilson and Mr. Bernard R. Green of Washington, to aid them in judging the designs submitted.

Further particulars may be obtained by addressing Mrs. William Lindsay, Chairman of the Committee on Architecture, D. A. R., 205 West 57th Street, New York, N. Y., but they will be sent only to architects introduced by members of the society. Designs from other persons will not be considered.

THE BINGHAMTON LIBRARY COMPETITION.

THE competition programme for the Binghamton Public Library contains the following clause: "The architect whose drawings are selected will be required to give a bond, in the sum of five thousand ($5,000) dollars, with approved surety, conditioned that the building can be constructed and completed for a sum not exceeding sixty thousand ($60,000) dollars."

This means in effect, that the architect must on a set of mere preliminary competitive sketches, prepare exact estimates and guarantee those estimates. Do the competing men (if there are any) realize that they are committing themselves on imperfect plans and specifications to an absolute guarantee, whereas even contractors with perfected plans and specifications, and who figure daily on such work will differ from 10 per cent. to 15 per cent. in their estimates?

The architect then becomes virtually a guaranteeing contractor. Why does he not go into the business of contracting and reap the larger reward of a contractor? Such a guarantee means if you look into it, that the architect guarantees that no emergencies shall arise to increase the cost, such as quick-sands, rock-blasting, loss of life on the building, delay from strikes, rise in price of materials and labor, etc., and all the contingencies that a contractor has to risk.

We can only say that such competitions are contractors' competitions and should be left to them. It is the business of a contractor to take such risks and give such securities, and if it is the contractor's business how can it be the architect's? The architect who gives such a guarantee not only subjects himself to future financial trouble which he cannot control, but also assists in placing professional work on a false basis, since any architect who says he can build a building at a given cost from an imperfectly worked out set of plans and specifications and conditions is either figuring on so low a class of work as to finally have to use up his surplus on useless and dishonest additions, or else take grave financial risks in figuring close to his limit in giving his clients what is due them.

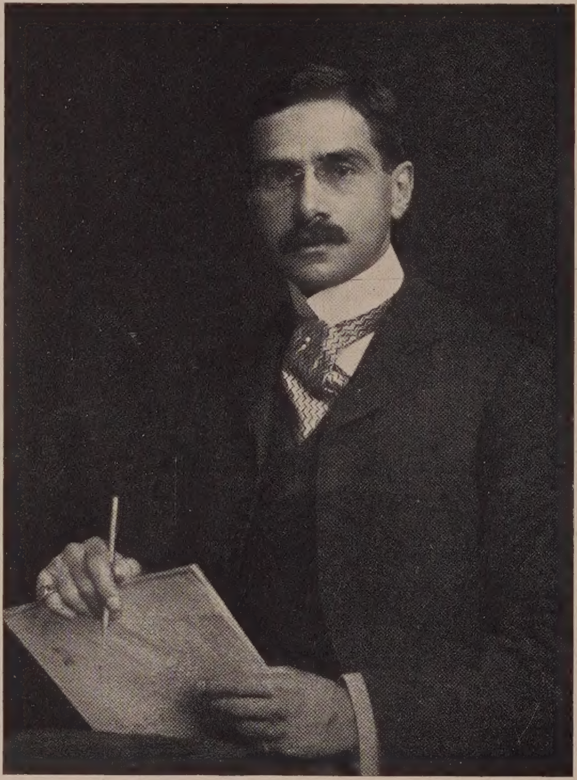
However, if any contractor will give an architect an absolute figure on incompleted plans, it is possible for the architect to hand in such an estimate even with the contractor's bond, but let us say here again, that wise or honest contractors do not give exact estimates on uncompleted plans.

Briefly then if the Binghamton programme is adhered to we shall follow it with interest and we predict for all concerned lots of trouble which could have been avoided.

How soon will architects all over the land learn that their profession is really as dignified as even the commonest forms of trade and that he who goes outside proper professional forms subjects himself not only to pecuniary loss but also to the deserved sneer and laugh of the community?

ONE of the evidences of prosperity is manifest in the construction of one of the new twenty-story buildings in Wall street. Three strong men are needed (?) to raise by rope and pulley a small piece of pig iron, which is carried to the pulley by one laborer.

SINCE the purchase by Mr. H. C. Frick of the sixteen acre plot in the very heart of Pittsburg's institutional district, the rumor has been persistent that it is his intention to build and endow a university for the city in which he has made his fortune, and that it shall be independent of aid from other sources. While those in a position to know are very noncommittal about the matter, pending the beginning of work on the Carnegie Technological Institute in the same district, it is understood that considerable preliminary work has already been done. Five million dollars is the amount mentioned as the probable cost of the buildings, with whatever endowment is necessary to provide for the maintenance of the institution. It would seem, therefore, that if Pittsburg's intellectual development fails to keep pace with its industrial progress, it will not be the fault of its millionaire citizens.

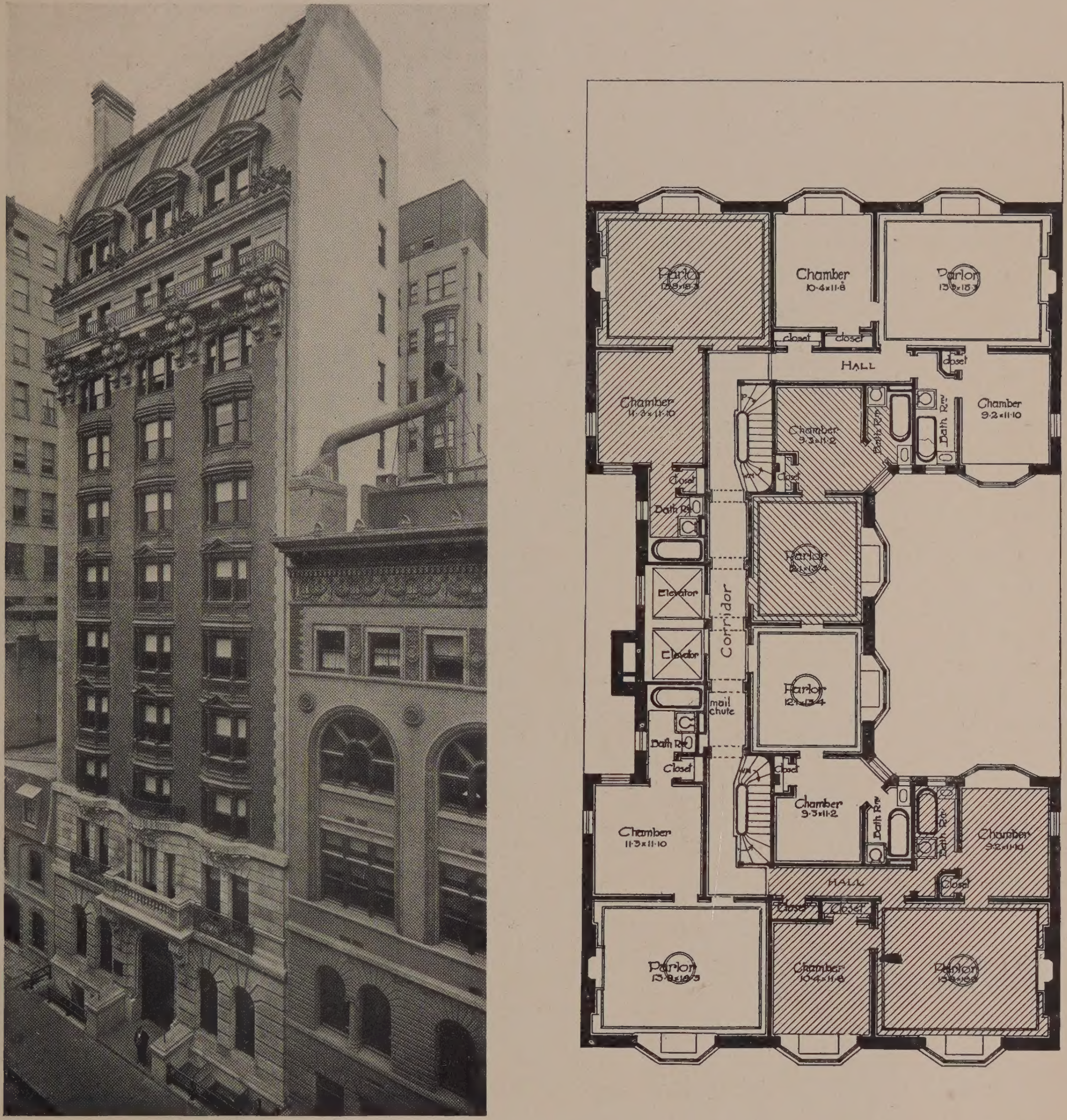


Architects of Today—XIII.

MR. CHARLES I. BERG.

WE ALL of us lavish endless praise on an old work, but are, perhaps, too chary of bestowing it upon that of our own time. If we are always contrasting the greatness of old work with the inferiority of the new, can we wonder if the public take the same view, and ask us to reproduce for them what we all so greatly admire? It is true we cannot reproduce old work; but the public do not understand that, for we do not teach them so. Great painters are not asked to paint in the style of Giotto, Fra Angelica, or Titian, and would not do so if they were. Excellent copies of these great masters are made, and in a few years are sometimes mistaken for the originals; but they are not made by our great painters, and are esteemed of little worth. Sculptors no longer masquerade our living statesmen in Roman togas, or attempt to reproduce a Jubilee procession in imitation of the Parthenaic frieze. Why, then, should we still be asked to design in the thirteenth century or any other bygone style? Because, we are told, we have no style of our own. Are we going on forever telling our young men they must not only study but copy old work, for they can never hope to produce anything equal to it? Is that likely to give them inspiration? Are we to tell them that while Painting and Sculpture are alive, the last word has already been said on Architecture? There cannot be an architect who holds this opinion, though under present circumstances we cannot wonder if the public do so. We are not thinking of that will-o'-the-wisp, a new style—that may or may not come; but rather suggesting that by a generous appreciation of modern work, and by boldly and generously showing our belief in it, good contemporary work may be encouraged, and abound among us, so that the public may come to believe and be interested in it also.

THE relation of school to office or workshop is seldom quite realized till after years, when the practitioner begins to discover how much wider the domain of art is than he at first anticipated. When he is engaged in designing or carrying out a residence or a public building, it begins to dawn upon him that he might have done better if his knowledge of art, or science, or literature had been a little wider or more exact. A little more science would have saved him from a blunder in designing his dome or roof, in devising a scheme for warming or ventilating, or in planning his public hall for sound. A better knowledge of chemical science would have made him more particular in his specification, in dealing with limes and cements, painting. Had he a classical education, or even a knowledge of classical history or mythology, he would have saved himself from mistakes in designs of decoration for classical subjects, and it would at least have given him a wider scope for invention. The architect engaged in church design and building might have been more confident if he had studied the history of his art during the Middle Ages, had learned something of ecclesiology, was fairly grounded in theological and liturgical questions, so as not to commit a blunder in the ritual arrangement of his churches. A general acquaintance with literature is absolutely necessary for the artist who has anything to do in decoration, in painting or sculptural work; for to design he must have a knowledge of incident and legend, of story and verse, as, for example, in stained glass and decorative subjects, which are largely composed of such elements. Generally the man who wishes to rise in his profession would be better equipped by a classical education.



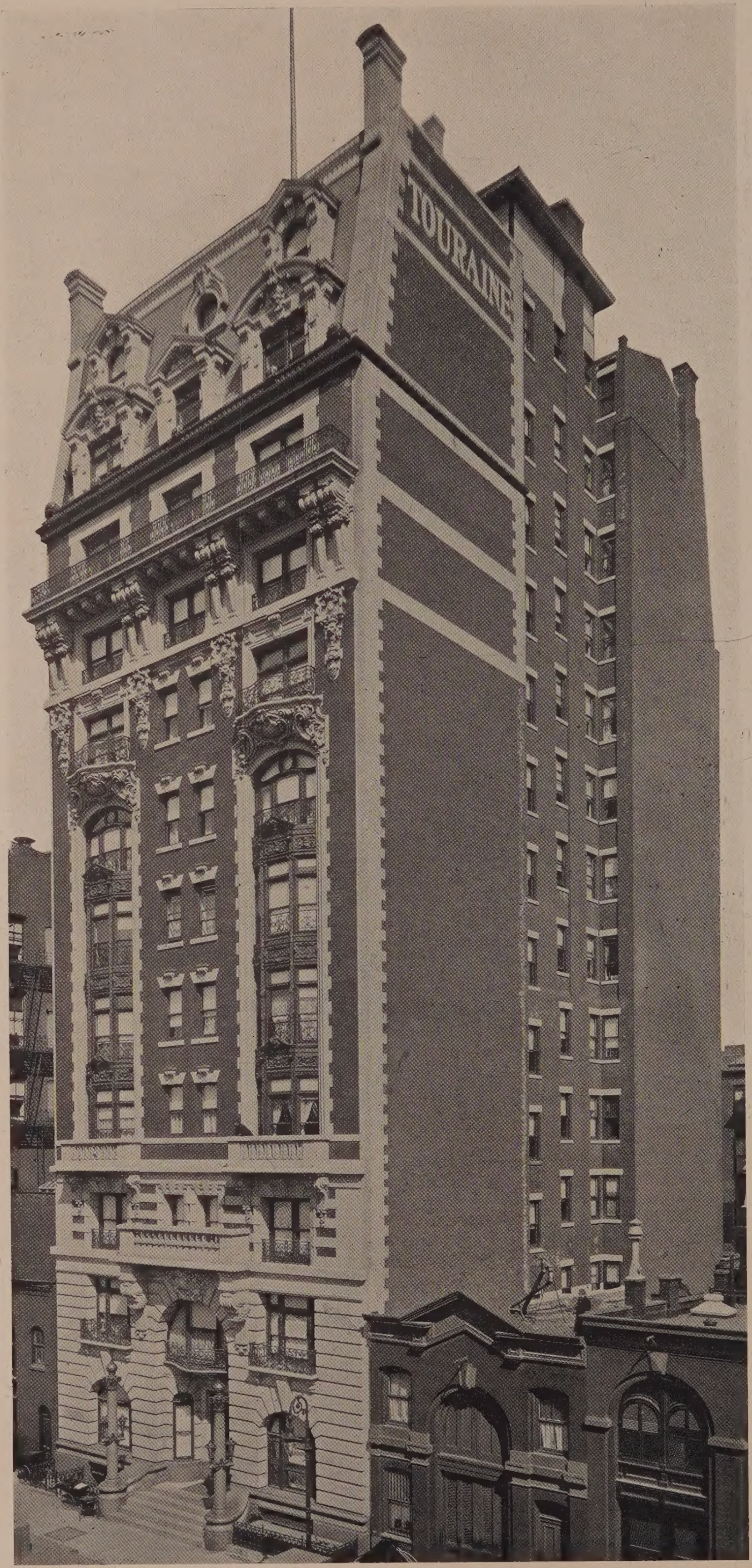
EXTERIOR AND TYPICAL FLOOR PLAN, THE MANSFIELD, 12 WEST 44TH ST. Renwick, Aspinwall & Owen, Architects.

Many of the great poets devoted considerable time to art, and wrote about it, as did Goethe and Schiller, to whom we attribute many philosophical ideas about art, as in the latter's poem "Die Kunstler" ("The Artists,") written about a hundred years ago. Similarly a thorough study of Art involves a knowledge of classical and modern literature, so that an architect's educational status will generally be found the measure or standard of his art. But it by no means follows from this that art can be taught through the classics, or a scientific course, or by means of a university curriculum. By "art" we mean the creative ability of the student. We cannot make it by any process or discipline; it must be born in him. No cramming of facts and figures, dates or measurements, no exercise of the memory about styles or historical epochs derived from a college course will supply the deficiency. Instruction on such a basis appears to us in many ways to be a contradiction of this view. Hence from this reasoning we do not believe the mere college-equipped graduate is necessarily better prepared for office duties than the ordinary youth taken from school, presuming both are equally deficient in art perception. Youths with marvelous receptivity for learning and good memories, such as would do honor to any college course, are seldom able to work out any problem that requires constructive skill or originality.

PLAN AND ENVIRONMENT.

F. O. DAY.

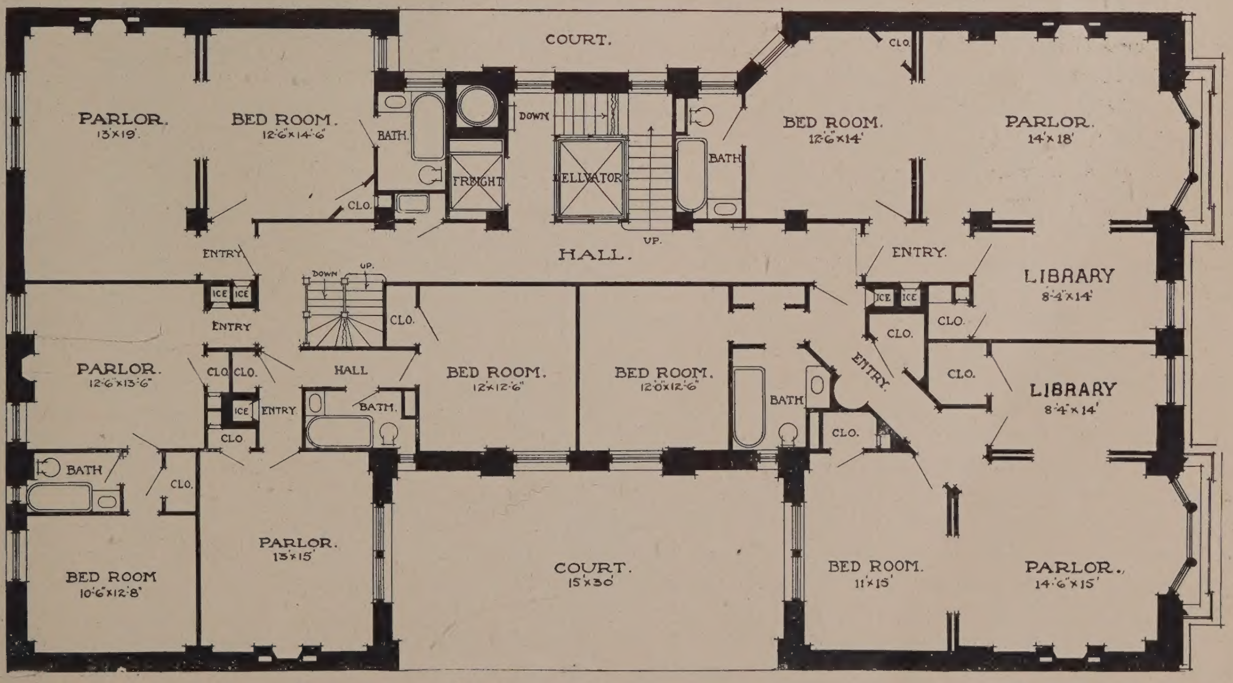
CHARGES of unreality and insincerity are frequently brought against modern American architecture, and in some respects there is a ground for the accusation. Our public buildings are



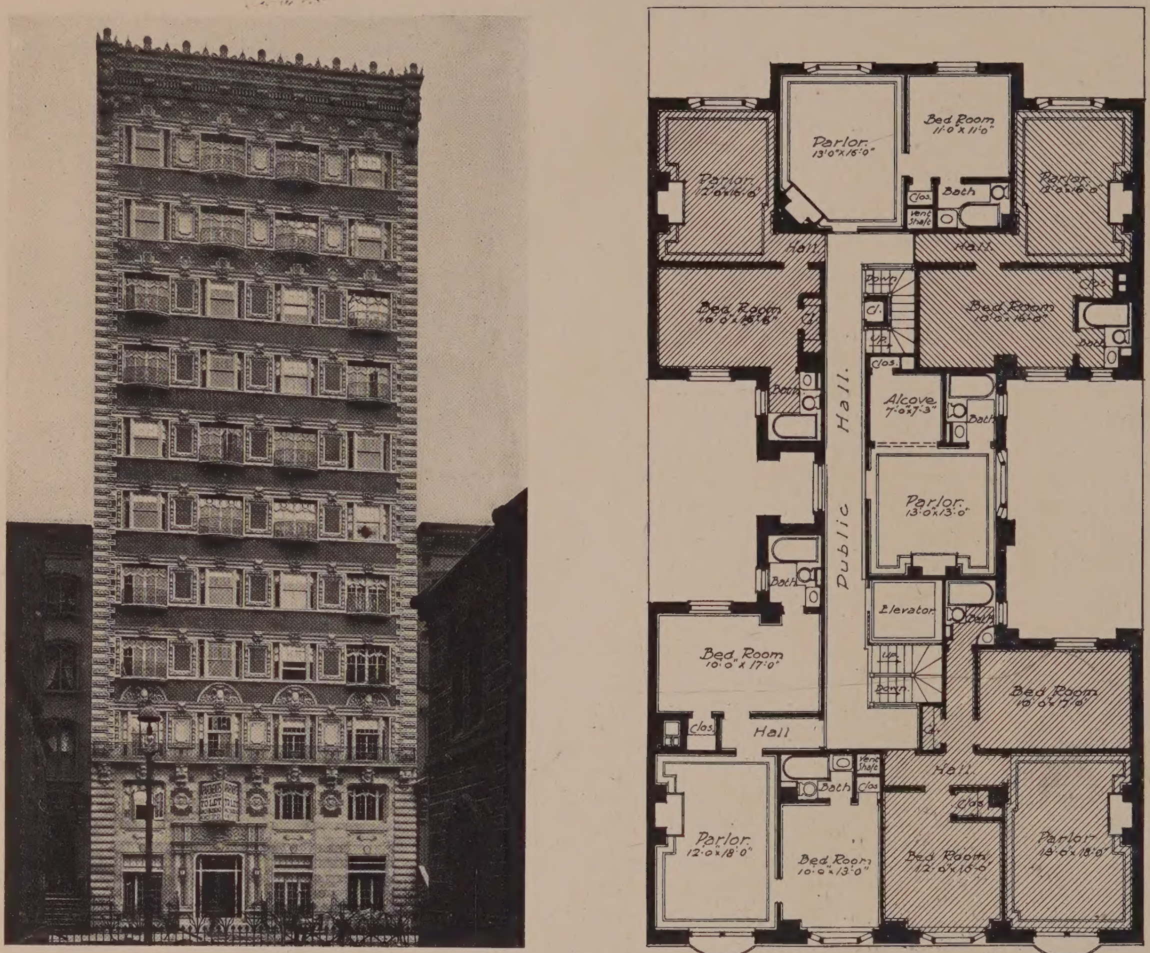
THE TOURAINE, 9 EAST 39TH ST. Charles I. Berg, Architect.

often more or less reproductions of ancient and modern edifices in at least their outward style and appearance. Again, we are in the habit of treating our materials in a manner that is quite a contradiction to their nature and properties. These things are a matter of constant reproach to the profession; but as they have grown up in our daily practice for at leats a century or more, we are indifferent to them. They have become a part of our education and our practice, and while we are compelled to admit the truth of the allegations brought against our art by declaimers opposed to traditional teaching, we appear to have little desire to revert to first principles. Owing to this repugnance to inquire into the logical basis of architecture, we have neglected methods of design that are of universal obligation, that ought to be put into operation every time we make a design for a building, or draw any detail or piece of sculpture or ornament. It is not only in the imitation of a style or the wrong treatment of material that we show our unreality and want of truth, but in numerous other things which lie at the fundamental basis of all good designs of every style. They are in short the application of taste and common sense, independent of style, and of universal significance to every part and feature of a building. It has been the general presumption that by following a certain style or working in a particular phase of architecture, that we are bound to adhere to certain forms and types of detail, and that by so doing the architect is exempted from censure, although the conditions under which he works are not the same as those which governed the example he follows. Let us explain our meaning. We adopt as a model the elevation of some Italian palace, which has a certain aspect, say, south, that is of a certain height, and expresses the original designer's view of the purpose of the building. An American architect repeats the elevation, but without any reference to the aspect or situation; his work, perhaps, faces north; the building is half the height or size, and is intended for a commercial building in a narrow street. The result in every particular is a failure in an architectural sense; and can we wonder? The presumption of the copyist—or let us call him adapter—is that as he adopts the elevation as a whole, he cannot be wrong.

We need not go into the arguments used by Professor W. R. Lethaby in a recent address showing that every old building in France, Germany, and England was the work of masons, carpenters, smiths, and other crafts banded together as a guild. We cannot dispute the facts, but the whole system amounts to this: that each craftsman was guided by certain handed-down rules and traditions governed by common sense. It is questionable whether we shall again revert to the old *regime* by means of schools and apprenticeships to guilds; but at least we can apply principles that were always held, and so try to bring back our architecture to the true system, in which workmanship is founded on an economic basis, and the thought of our designers again has free play. The present method of building is an architect's system, and it is suggested the architect should be trained to direct John the mason and Bob the carpenter. One directing mind was surely better than half a dozen craftsmen each trying to have his own way on a building and to dictate whether a stone or a wooden roof should be put on. Organized guilds of craftsmen might have been able to dictate such matters; but we have no such assurance now, when the builder has passed into a contracting agent, and our workmen are controlled by trade-unions whose chief object is to keep up wages. At any rate, the architect should go beyond the walls of his office, learn construction on the building and in workshops, in contact with those who use tools and are constantly handling materials. Also, as Prof. Lethaby says, the mechanics of construction should be taught in a large way—not under dry and abstract book processes. The planning of certain kinds of buildings should be acquired in a practical manner by comparing results, while so-called "art" and "styles" would be relinquished to academical instruction and archæological science. The study of "style," as a means has been



TYPICAL FLOOR PLAN, THE TOURAINE, 9 EAST 39TH ST. Charles I. Berg, Architect.

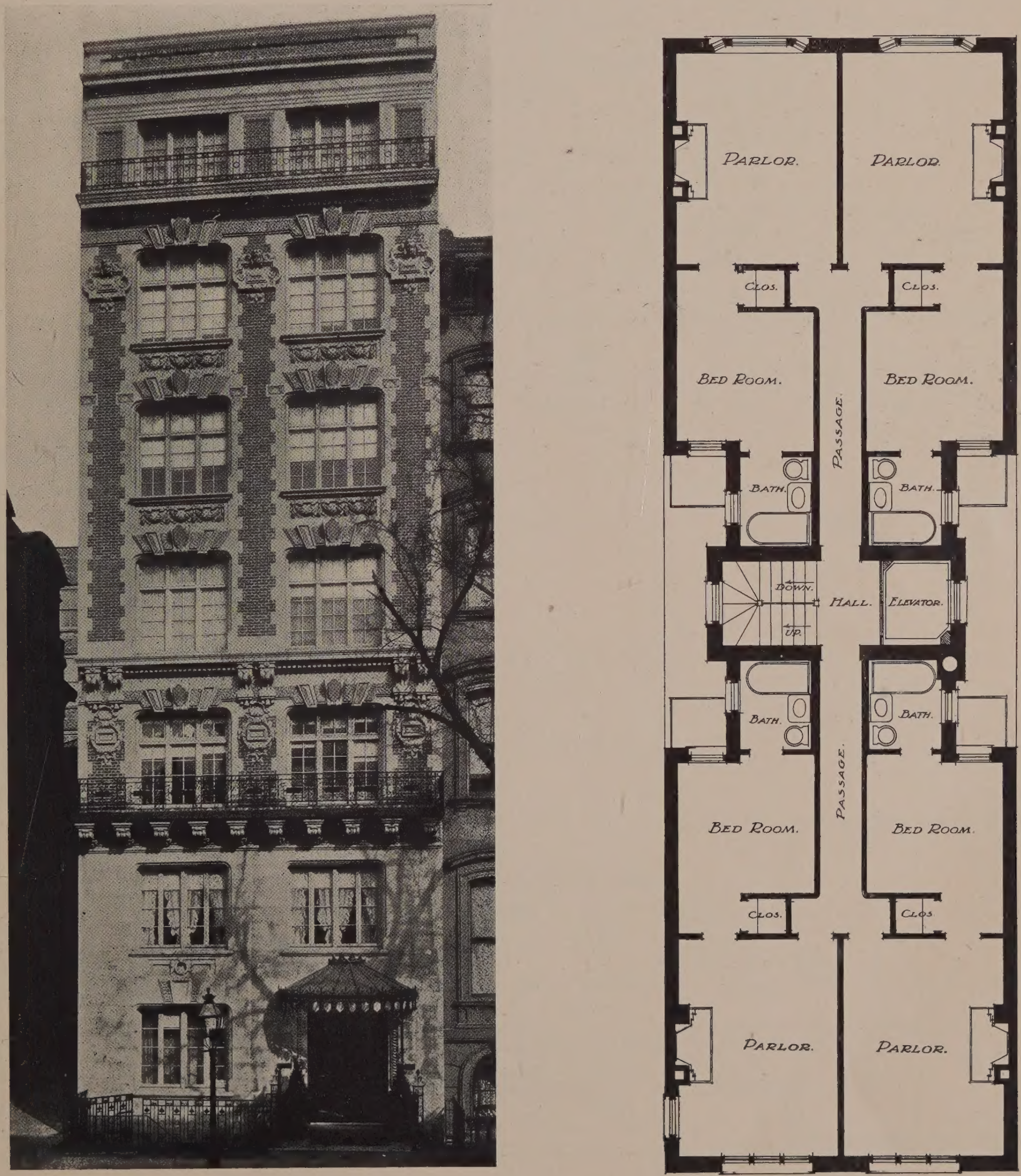


EXTERIOR AND TYPICAL FLOOR PLAN, THE ARLINGTON, 18 WEST 25TH ST. Israels & Harder, Architects.

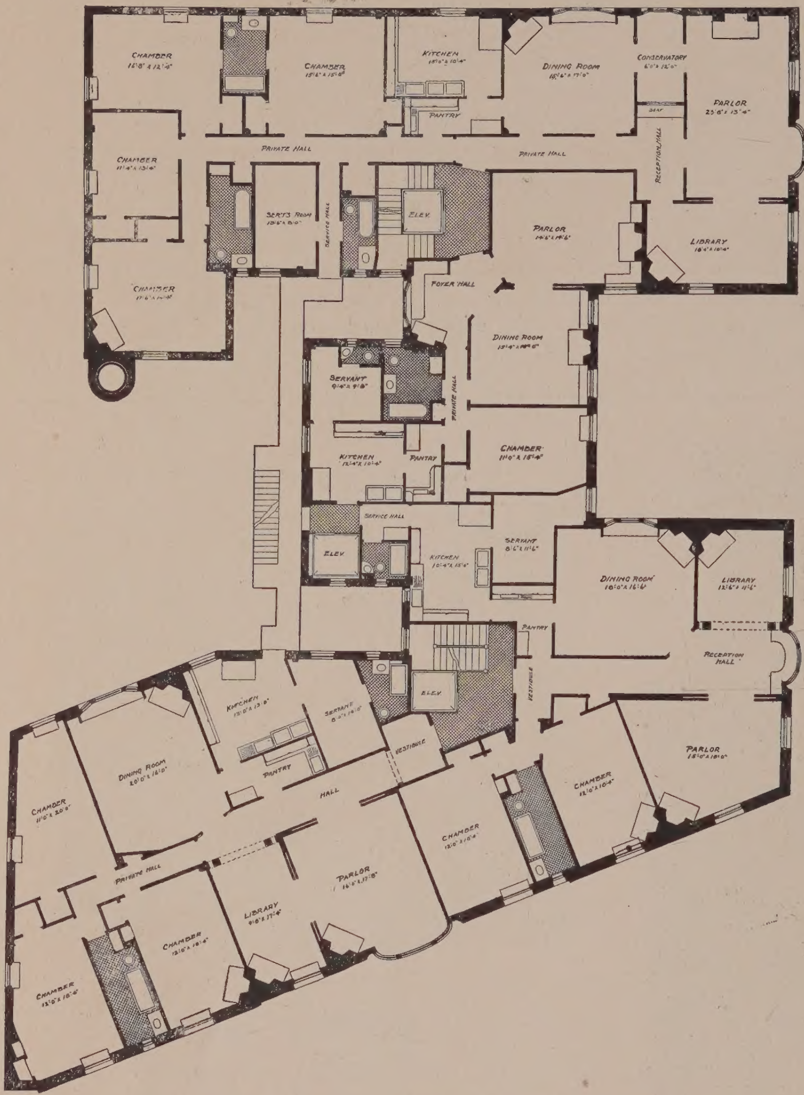
the potent cause of a great deal of the unreality in art we complain of. We have been accepting style as a kind of formula for designing all kinds of buildings, without reference to modern conditions of construction. It has been the main blighting influence of our nineteenth-century architecture, not seeing that it is the mere result of the work in any given age, and has tended to withdraw our attention from the building to its formal expression, like the study of costume apart from the uses of the wearer. We have now so-called "art furniture," "art pottery," "art metalwork," "art paperhangings," and what not, as if true art can be disassociated from any of these things, or as if "art" was a something superadded to them to make them more valuable or salable in the eyes of the public. This extraneous use of the word "art" or "style" has seriously lowered the standard of all our productions by giving them a fictitious trade-mark, and a quality to which they are not entitled. If the word was synonymous with "real" or "honest," it might be of some value. It would then be possible to gauge the pretensions of such a prefix; but the name "art" stands for so many visionary and unmeaning qualities when applied to furniture and decoration, that it lends itself too readily to all kinds of commercial dishonesty. The ordinary acceptation of the word means no more than this: that the furniture or decoration is in imitation of some period or style, such as the "Sheraton," or "Chippendale," or "Empire." It is so called because it has been made to imitate the work of those styles—in other words, art spells imitation in the mind of the average furniture manufacturer. We wonder someone has not introduced the prefix "art-buildings," for there is no doubt that there are not a few in the profession who entertain much the same meaning of art when applied to buildings. There can be no reality as long as such ideas last, and therefore one way of correcting the abuse of the word is to drop it altogether, and speak only of truthful or honest design. Even the adjective "artistic" can be grieviously misapplied. We speak of an "artistic building," or an "artistic" piece of woodwork as if it expressed some quality added to the building or work that can be bought for money, instead of really meaning that it has been honestly designed and carried out; in fact, what the newspaper critic may call an "inartistic building" or design may probably more truly express art.

A truer and healthier state of architecture would be brought about by reverting to principles and rules in building which we apply to nearly everything else. For some reason or other, architecture is one of the pursuits from which we withhold common sense, and in its place we put a kind of capricious fancy or archæological sentiment. What has aptly been called the "Syndicate Style" expresses fairly this character of our architecture. Let us take a few of the more obvious principles based on actual data.

In the development of plans to meet certain requirements, we have a fundamental principle that is beginning to be better understood, though still far from being satisfactory. For instance, plans of libraries are sometimes reproduced in a locality for which they are not suited. The axes of the main room are not adapted to the site ; the entrances, which were properly placed in the original building, are wrong in the new situation, and the windows suitable for one aspect are not necessarily so in another aspect. We may call this adaptation of plan to site. Then there is another principle that must be followed if we wish to produce good plans and agreeable designs; it is the relation of the parts and features of the building to the laws of perspective — the law of position. We sadly neglect this rule of the relation of parts to the eye. Though perspective as a science was imperfectly known by the Mediæval architects, they nevertheless possessed the means of discovering by geometrical means the positions and relative heights of planes and features to the eye in their buildings. Were it otherwise, could we have possibly imagined such masterly grouping of parts that we find in Salisbury, or Canterbury, or Lincoln Cathedrals, to have been the result of chance; or would we have expected to see such beautiful and intricate arrangements of grouped and cloistered buildings we meet with in the quadrangles of Oxford or Cambridge ? Plain geometrical elevations could never have been relied upon for these arrangements, nor can we assume that models were invariably made. The use of elevational perspective, or the perspective effects of the several sides of a building, gave the designers an idea of the

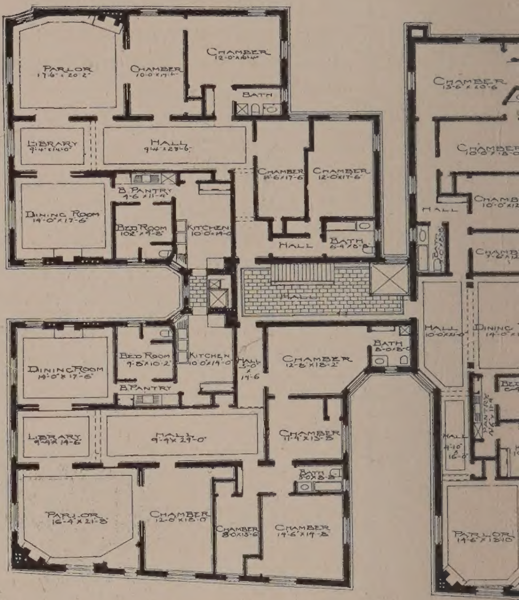


EXTERIOR AND TYPICAL FLOOR PLAN, THE EL RETIRO, 7 EAST 32D ST. Israels & Harder, Architects.

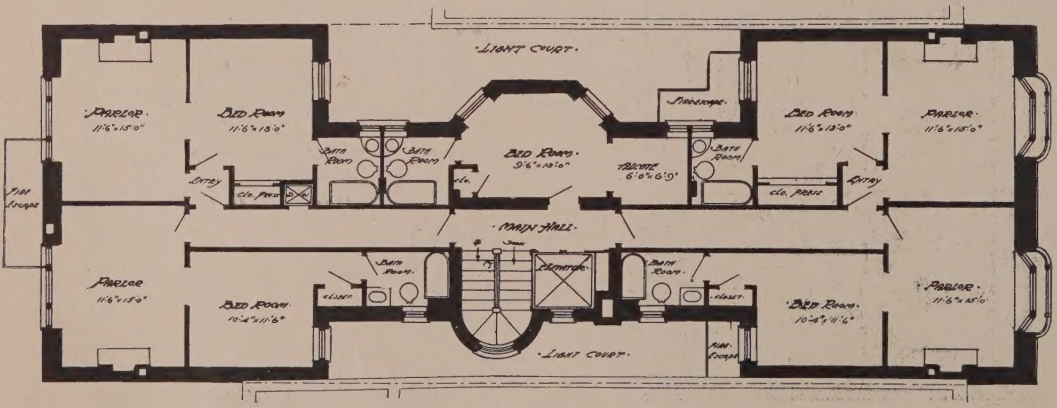


TYPICAL FLOOR PLAN, THE DORILTON, BROADWAY AND 71ST ST.

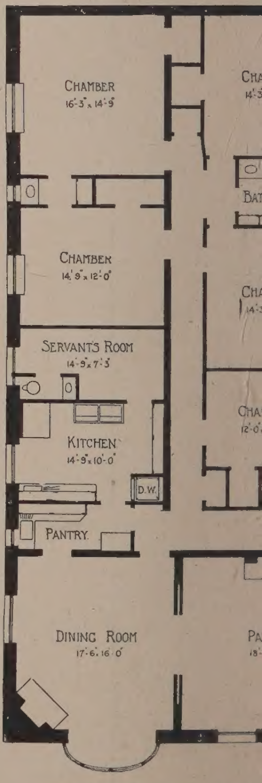
Janes, & Leo, Architects. (See Plate LXXVI.)



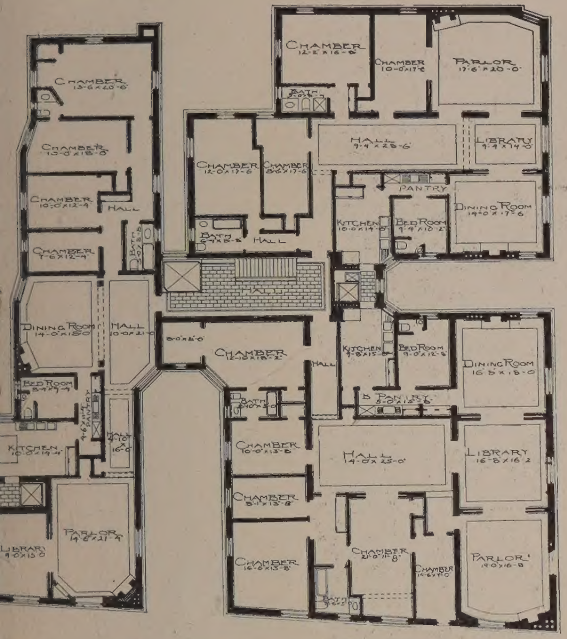
TYPICAL FLOOR PLAN, EUCLID HALL, BROADWAY



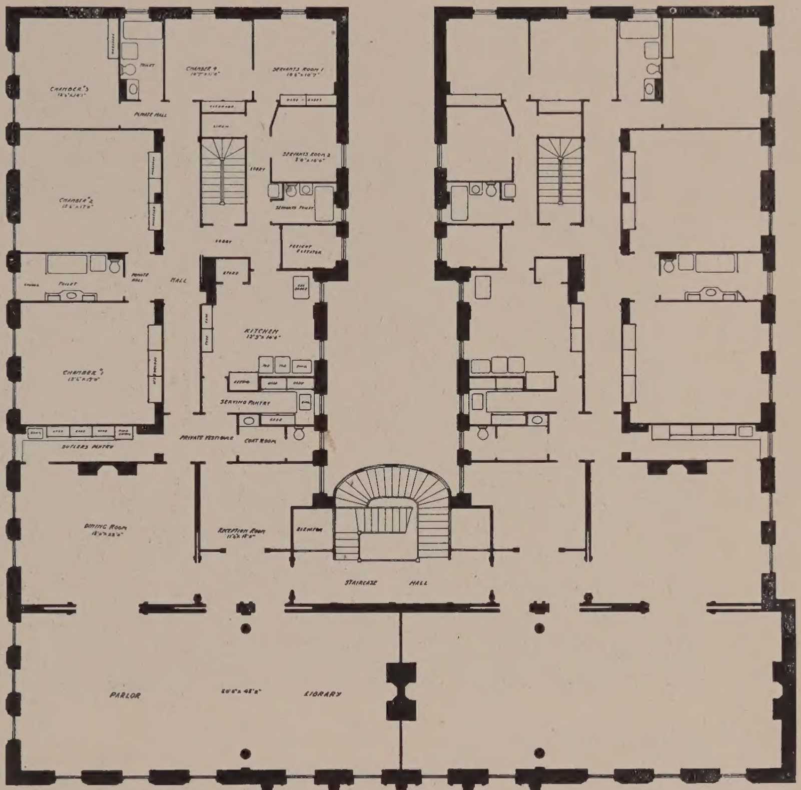
TYPICAL FLOOR PLAN, THE YORK, 149 WEST 44TH ST. (See Plate LXXV.) Charles I. Berg, Architect.



TYPICAL FLOOR PLAN, THE

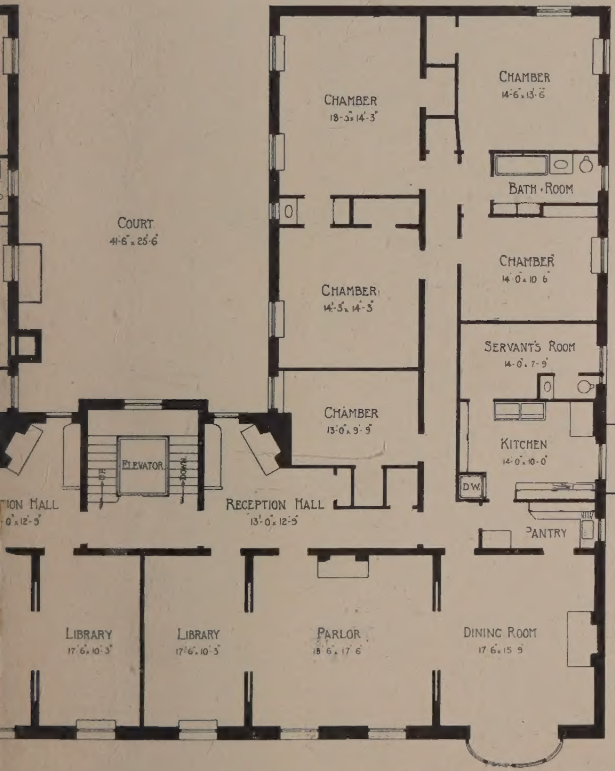


TH ST. (See Plate LXXVII.) Hill & Turner, Architects.

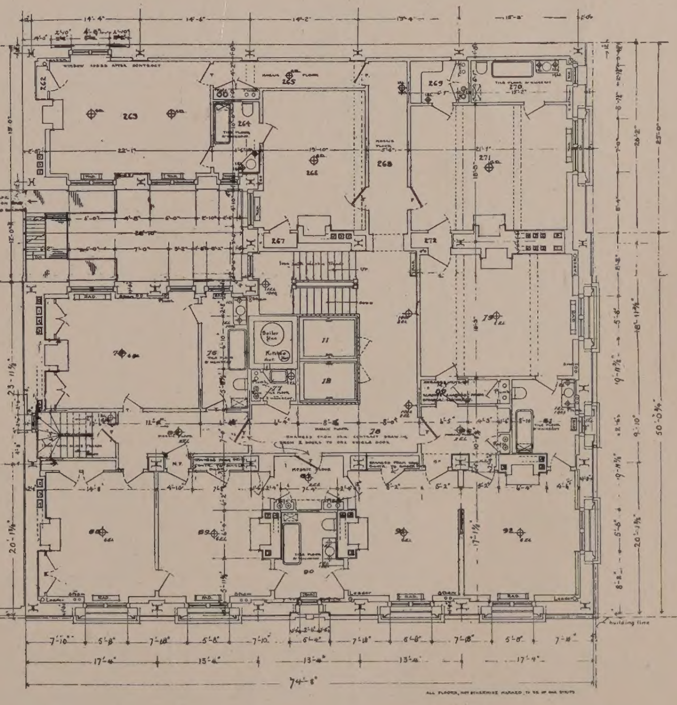


TYPICAL FLOOR PLAN, APARTMENTS, MADISON AVE. AND 61ST ST.

Horgan & Slattery, Architects. (See Plate LXXIV.)

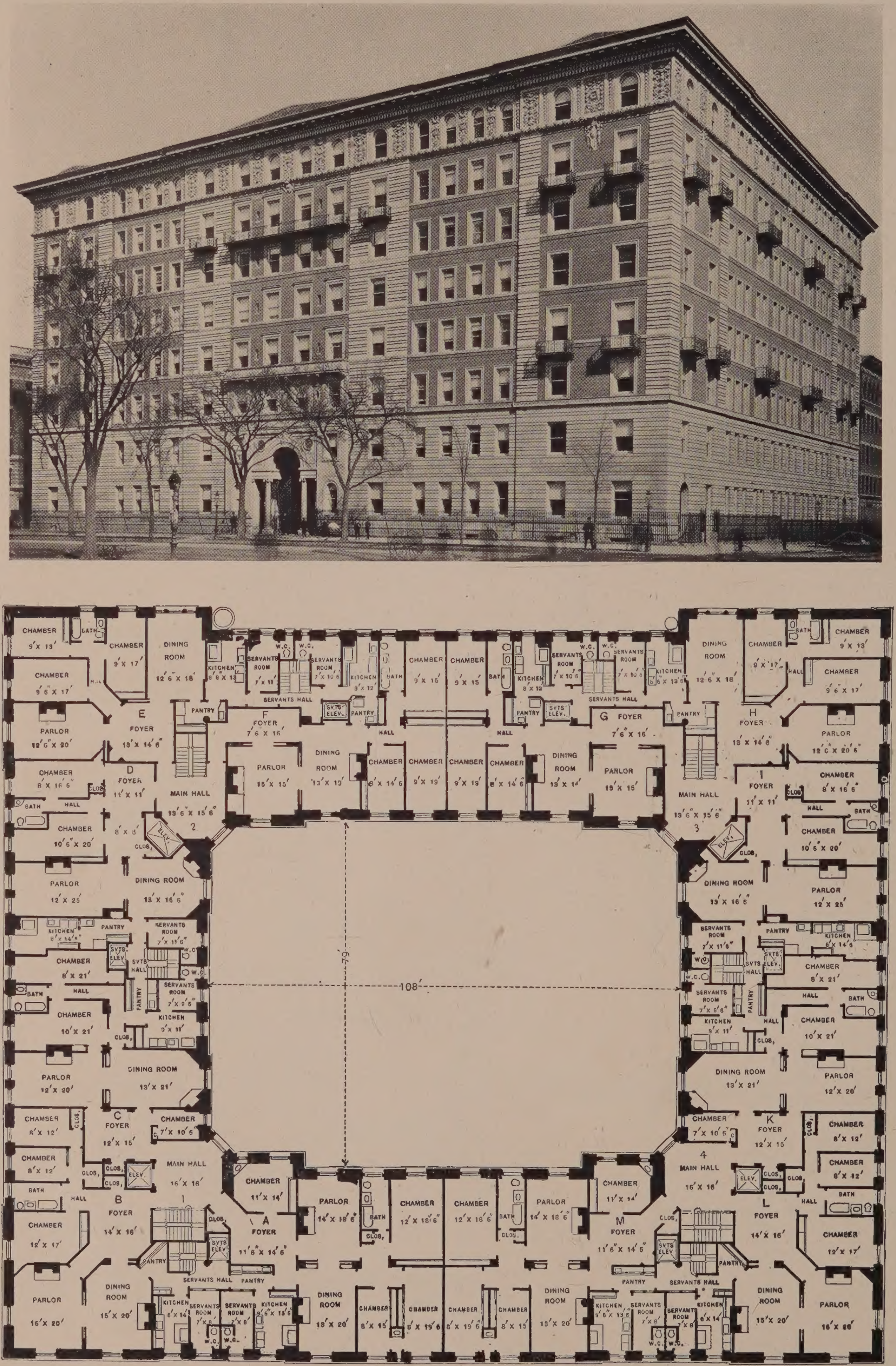


, 925 WEST END AVE. (See Plate LXXVIII.) Janes & Leo, Architects.



TYPICAL FLOOR PLAN, THE ESSEX, MADISON AVE. AND 56TH ST.

Howard, Cauldwell & Morgan, Architects. (See Plate LXXIX.)

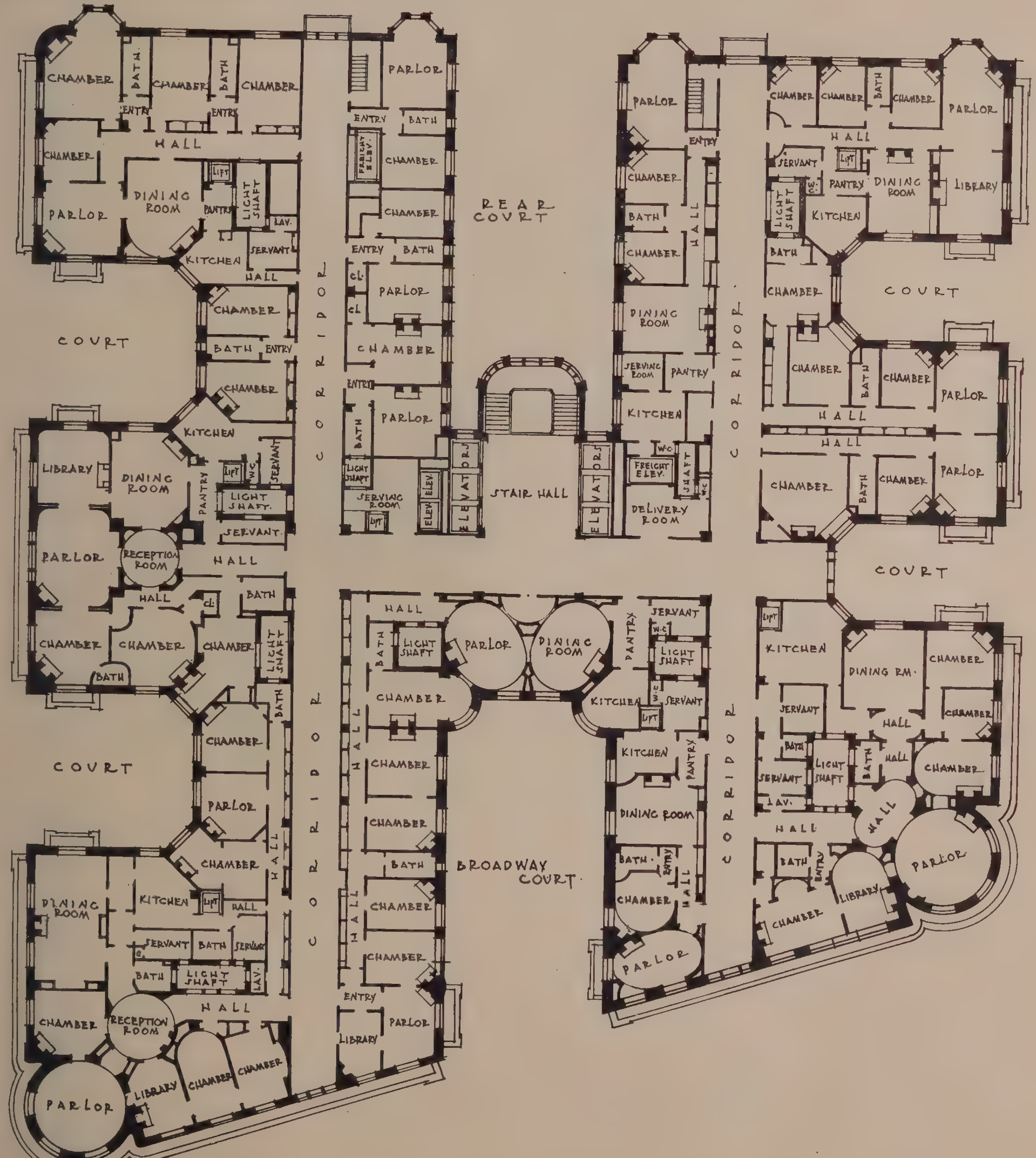


EXTERIOR AND TYPICAL FLOOR PLAN, GRAHAM COURT, SEVENTH AVE. AND 116TH ST.

Clinton & Russell, Architects.

effect of receding planes, their depression when viewed from a certain point, the return sides of buildings, &c.; and from old drawings and data it appears evident that the old architects or master builders made their elevations as they would appear from one point of sight, and not as seen at every point of its surface from a station exactly opposite, or, as we term it, geometrically—a most unreal delineation when we come to think of it.

We here quote a passage of Viollet le Duc, who says: "The architect ought to possess not only a large acquaintance with descriptive geometry, but also to be sufficiently familiar with perspective to be able to draw a design, or parts of a design, in every respect. Perspective should be a practical science to him, to such a degree that in designing his geometrical projections he can realize in thought the effect which the prominent or elevated parts will produce at different planes of distance, the character of the site, the declivity of the roofing, the thickness of the walls, &c. When the horizontal plan had been determined, the old architects were accustomed to prepare a set of perspective elevations, and in this they proceeded wisely, and spared themselves deceptions. And if the practice of perspective is useful, that of marking shadows is

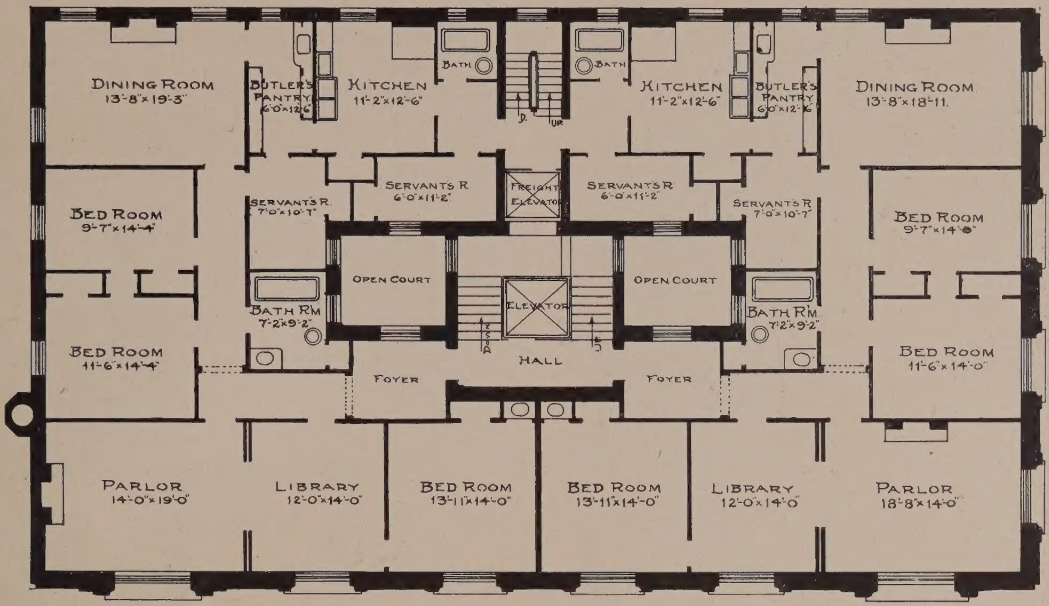


TYPICAL FLOOR PLAN, THE ANSONIA, BROADWAY AND 73D ST. (See Plate LXXII.) Stokes & DuBois, Architects.

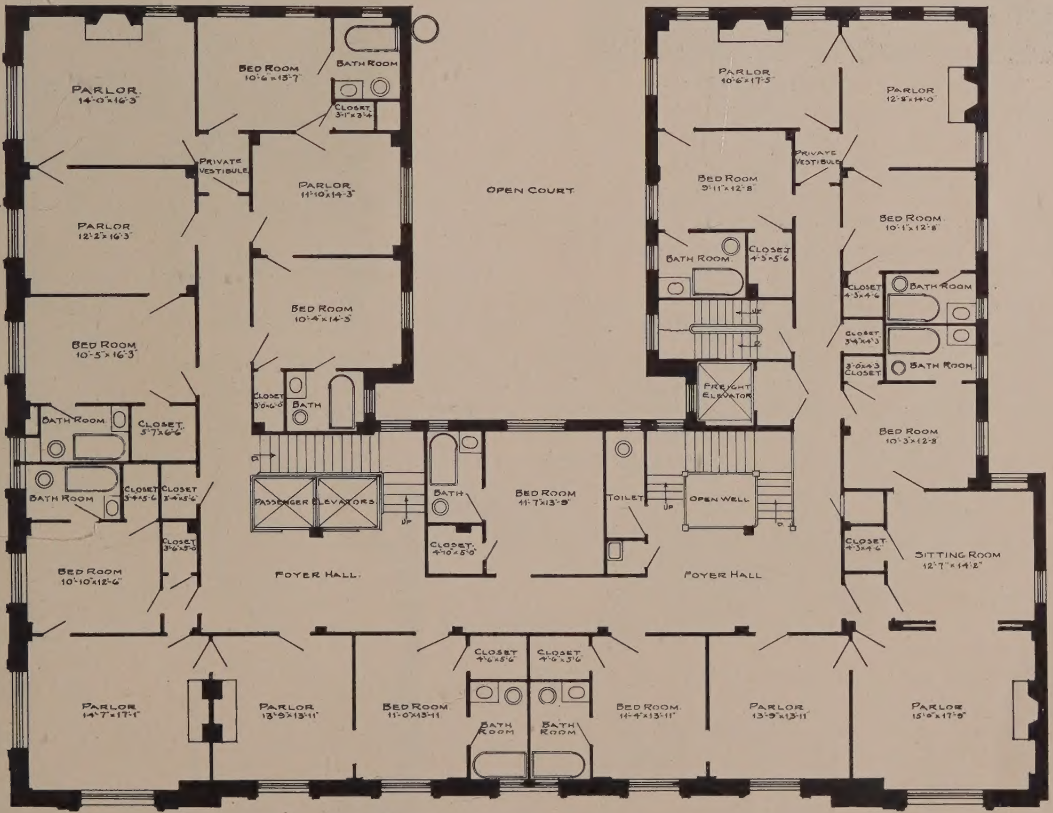
not less so. Not, indeed, the conventional shadows sanctioned by custom, but the shadows actually produced by the sun on the building in the place it is destined to occupy. The ancients and the artists of the Middle Ages and of the Renaissance paid attention to these effects; it is only in our time that architects have erected facades with a northern aspect, covered with delicate details in low relief, which the sun never deigns to bring into prominence, and which are consequently so much trouble and money lost. The Greeks took account of the light, and with what delicate feeling they took advantage of shadows! The artists of the Middle Ages were no less skillful in disposing the salient parts of mouldings, of the reliefs in the sculpture, according to the direction of the light. These refinements are, it is true, rarely understood in our days, and an architect never thinks of giving this reply to anyone who should ask him to reproduce in a northern aspect a facade whose effect is striking, because it faces the south: 'The aspect being different, the effect which has struck you cannot be obtained here.' He says nothing in reply; the facade is built, and the amateur who wished for its reproduction is greatly surprised to find a sombre, monotonous mass instead of the brilliant play of lights and shades which had charmed him. He calls the architect a blunderer—and the charge is not an unjust one.''

APARTMENT, MADISON AVE. AND 90TH ST. Buchman & Fox, Architects.

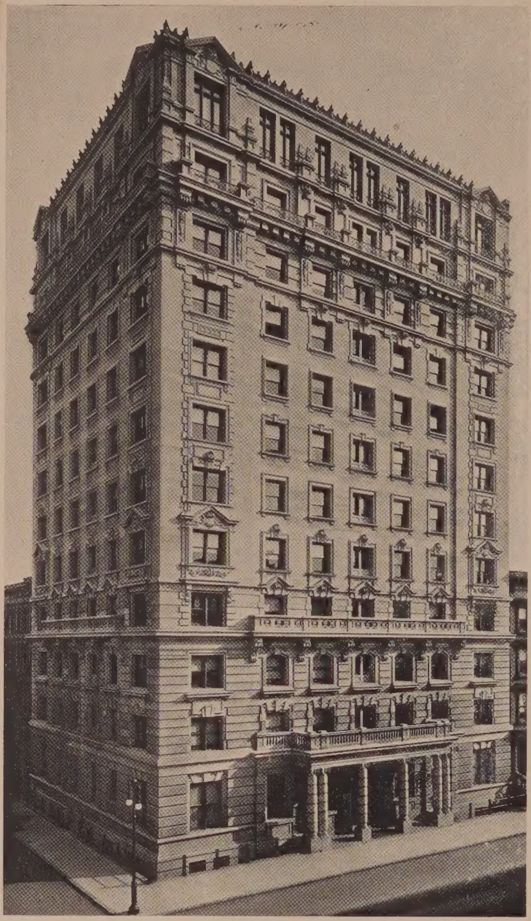
One other kind of adaptation of plan to site was practised that the modern architect appears to have lost sight of—we mean the adaptation of a building to environment, to levels about or below the eye, and to surrounding buildings. A building on a hill of moderate height set off by trees or a background of foliage would look imposing, if not beautiful; but the same building set on level ground at a lower altitude would be unattractive, if not insignifiicant. The differing effects due to level or height above or below the eye are remarkable, as one may easily prove by comparing the same building on different heights at the level of and below the eye. On ground level with the eye, the same edifice surrounded by lofty buildings will be quite insignificant compared with its appearance on the side of a cliff or seated on an eminence. We notice these differences more in relation to public buildings or the larger class of residences. Both the Ancients and the Mediævalists made their public edifices large and more dignified than their domestic dwellings. The effect of scale is neglected by the modern architect, who often copies a classic building of one story or order that is nearly one hundred feet in frontage in a plot, perhaps not more than one-third the length; or, what is equally wrong, repeats to a smaller scale the single order of a well-known Italian facade, several times in height, in a street frontage. Proportion is not studied at all. In ancient times, and during the Renaissance, as we all know, proportion was made a definite study. The Italian architects in their treatises sought to establish absolute proportions for the orders, though for the ordonnance they did not bind themselves. Several writers have shown how the triangle, especially the equilateral, was employed in setting out the proportions of columns and their inter-columns, the solids and voids of their facades. Thus in a building with columns and entablatures in one or more orders, the proportions of the heights of the columns in relation to their width and the voids between are determined by a series of equilateral triangles, the base of each of which occupied the distance between every three columns, the apex of which gave the height of the order. In this connection we may also just refer here to the application of scale to the relation of parts of a structure to the eye—in other words the relation of details like mouldings to the height of a building. We are occasionally astonished and disappointed to see rich and delicate carving in positions that remove it too far from the eye to discern distinctly without the aid of an eyeglass, details and carvings utterly thrown away. The sculptor or carver has done his best to put as much detail into his work as possible, without for a moment considering the height it will occupy in the facade, probably below the cornice, or between the fifth and sixth-floor windows. In like manner we have ridiculed the pimping proportions and elaborate membering of a cornice to a lofty building, quite out of all proportion to the height, or, on the other hand, the coarseness and projection of moulded or carved capitals and string-courses in churches, appropriate only to edifices of twice the height. Scale and the relativity of features to the eye make sometimes all the difference between the designs of a master and those of a novice.



TYPICAL FLOOR PLAN, APARTMENTS, MADISON AVE. AND 90TH ST. Buchman & Fox, Architects.



TYPICAL FLOOR PLAN, THE LEONORI, MADISON AVE. AND 63D ST. Buchman & Fox, Architects.



THE LEONORI, MADISON AVE. AND 63D ST.
Buchman & Fox, Architects. (For Plan see page 329.)

UNITY OF SCALE.*

IN the visible arts, "scale" is that aspect of a motive which, irrespective of the actual size of the motive, suggests dimensions for it.

Our impression of scale in a motive comes from seeing certain elements always made (for logical reason or custom) of definitely appointed sizes. Thus, seeing the drawing of such an element, and having in mind its real dimensions, we form an idea of the proportion that exists between the drawing and nature; in other words, receive an impression of the numerical scale (one-eighth, one-fourth or one-half an inch to the foot) at which the drawing is made. Also, especially after one has become used to working at any of these numerical scales, through appreciating that a certain known object in nature is of a relative known size in a drawing, from the size of another new object the same drawing, one may form a correct idea of the real size of the latter in nature.

Appreciating this, we may formulate the two conditions on which is based unity of scale.

I. In a drawing the different elements should all seem to be depicted at the same numerical scale.

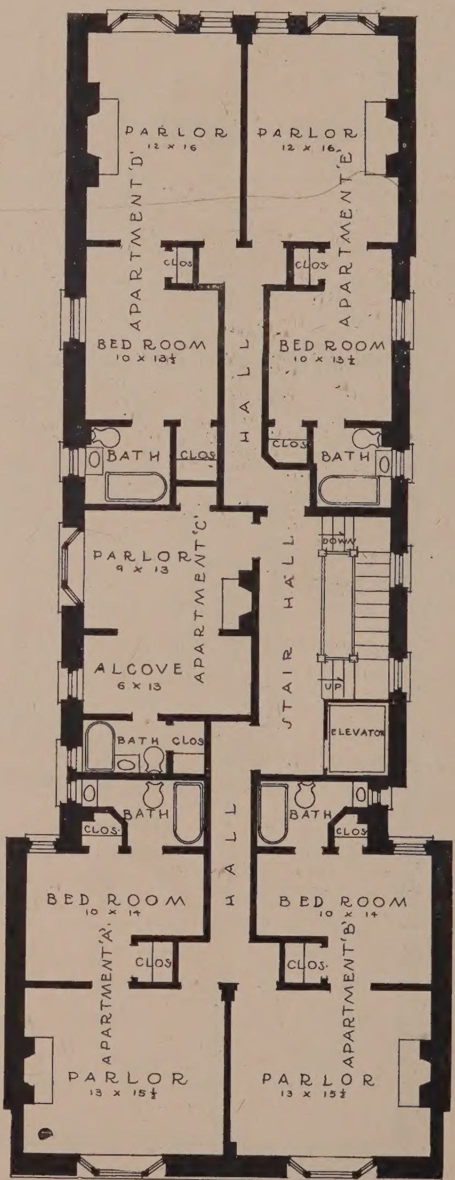
II. The general aspect of scale (not numerical scale) of the composition should be in accord with nature; or, taking into consideration the numerical scale of a drawing, the design once executed should be in accord with nature.

A motive, or the drawing of a motive, complying with these laws is said to be "in good scale" or "good in scale."

A *drawing* is "small in scale" when it seems to be shown at a smaller numerical scale than the one used (one-eighth perhaps instead of one-fourth of an inch to the foot). The realization of such a drawing would have smaller actual dimensions than those suggested, or inversely, from the delineation of a motive that is small in scale one would be led to expect a much larger realization than the actual one.

A *motive* is "small in scale" when its elements are smaller than they should be; when it looks the diminished counterpart of an object of the normal world; when it seems created for the use of dwarfs or dolls, rather than men.

To make a drawing or motive small in scale is the most distressing manner of transgressing the laws of scale. It implies an effeminate temperament in the finished artist, and must be guarded against by the student. In his early studies he will be tempted to



TYPICAL FLOOR PLAN, THE HOLLAND, 66 W. 46TH ST.
Israels & Harder, Architects. (See Plate LXXIII.)

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* An Extract from "A Discussion of Composition as applied to Art," by John Vredenburgh Van Pelt. The Macmillan Co., New York.

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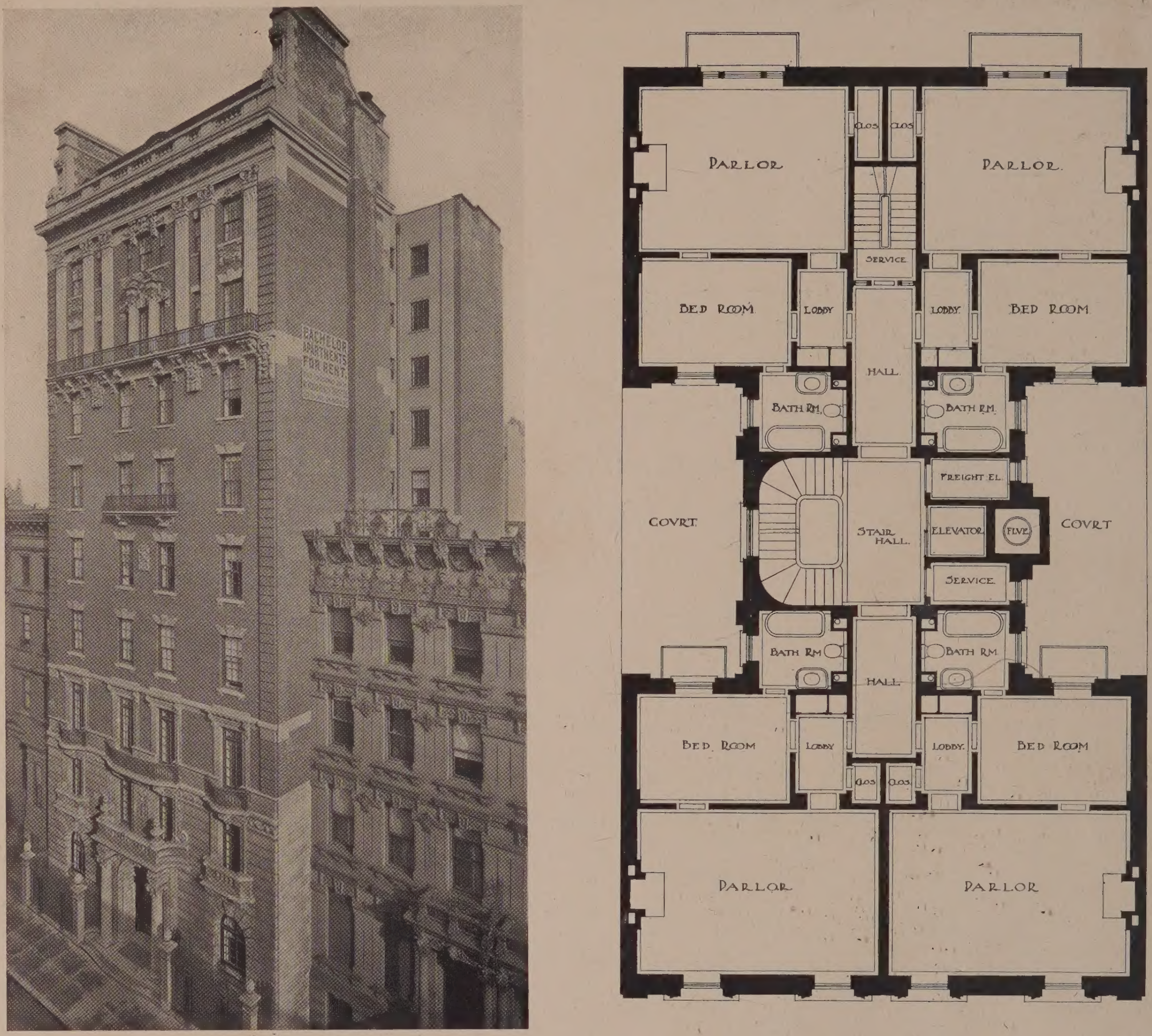

EXTERIOR AND TTPICAL FLOOR PLAN, APARTMENT, 15 EAST 48TH ST. Lienau & Nash, Architects.

smallness by an almost universally experienced tendency to over-multiply the number of elements in his compositions.

A *drawing* is "large" or "big in scale" when it seems to be shown at a larger numerical scale than it is actually drawn to. The realization of such a drawing would have larger actual dimensions than those suggested.

A *motive* is large in scale when it seems to be constructed for beings of a greater stature than that of man.

The fault of bigness of scale is less unfortunate than that of smallness of scale. It implies a certain robustness of temperament, a male strength of character in the artist that we unconsciously admire; and, provided the relation between nature and the composition can be established, the actual dimensions of the building, let us say, made apparent, the beholder is impressed with a sense of awe, feeling himself before a building made for something more than puny human needs.

A composition large in scale takes precedence over surrounding or accompanying compositions, and acquires the characteristics which we denominate as monumental. In an exhibition of drawings, the one slightly larger in scale than those about, other things being equal, will make a better impression, and in any case "carry" better than its fellows.

The dangers of bigness of scale are two-fold: it is often difficult to make evident the relation nature bears to the composition, and there usually results grossness and want of refinement in the design. The first of these errors is noticeable in the interior of St. Peter's of Rome; it takes the beholder half an hour to realize the enormous size of the monument, and as a result he never experiences the full impression which should be his. An example of the second fault is furnished, to some extent, by the detail of the Paris Opera House, a masterpiece whose wonderful qualities of brilliancy and strong composition make us regret all the more poignantly a certain suggestion of heavy and vulgar display.

An impression of largeness of scale may be actually sought for a tomb or other similar composition, the requirement being that the comparative scale of nature be made evident.

That an object "has no scale" implies there is no means of determining from its aspect the relative scale of nature. This is most faulty in a complete composition, although a few elements usually having no scale (such as the classic column) are of so established a use that they have become admissible.